

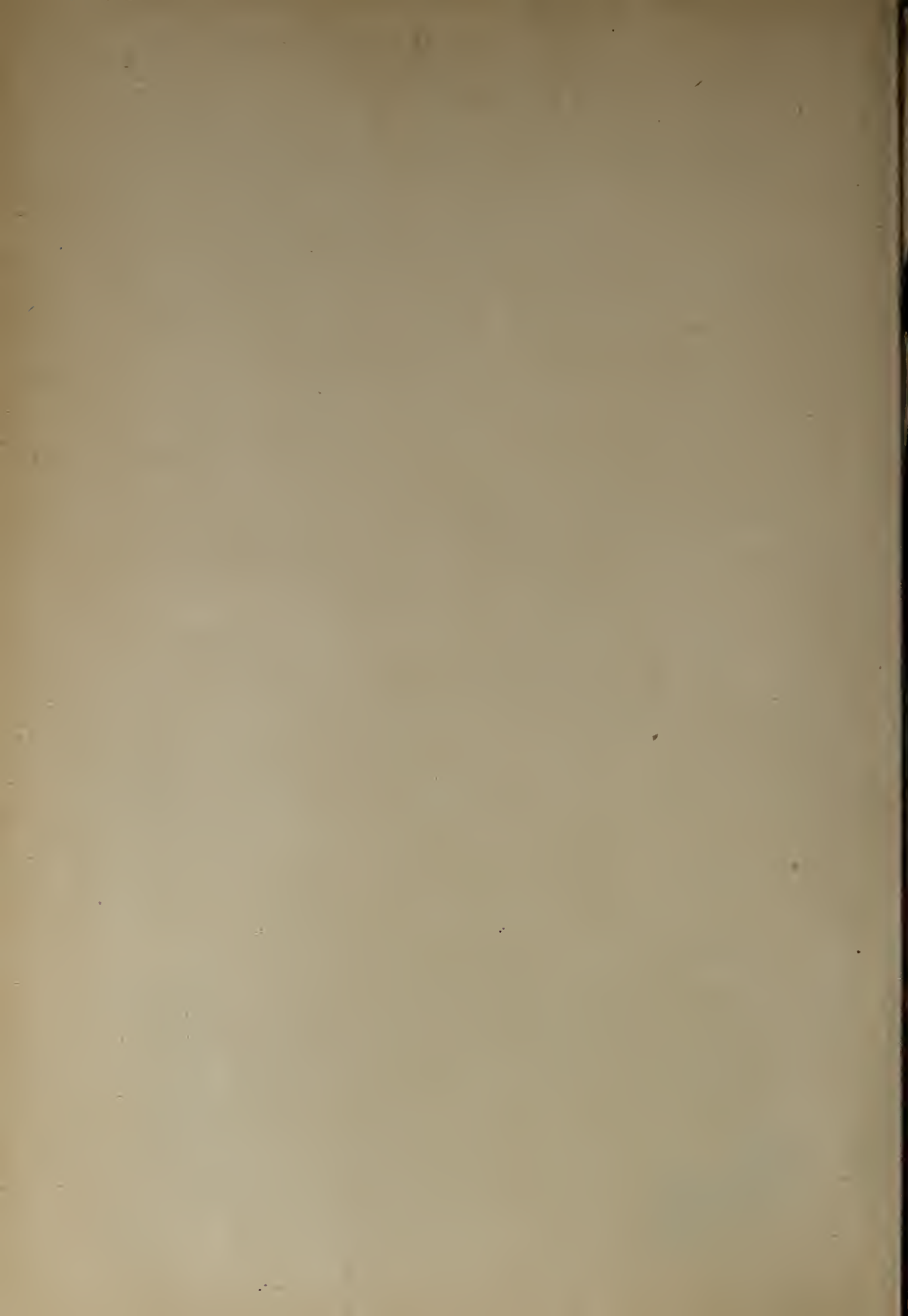




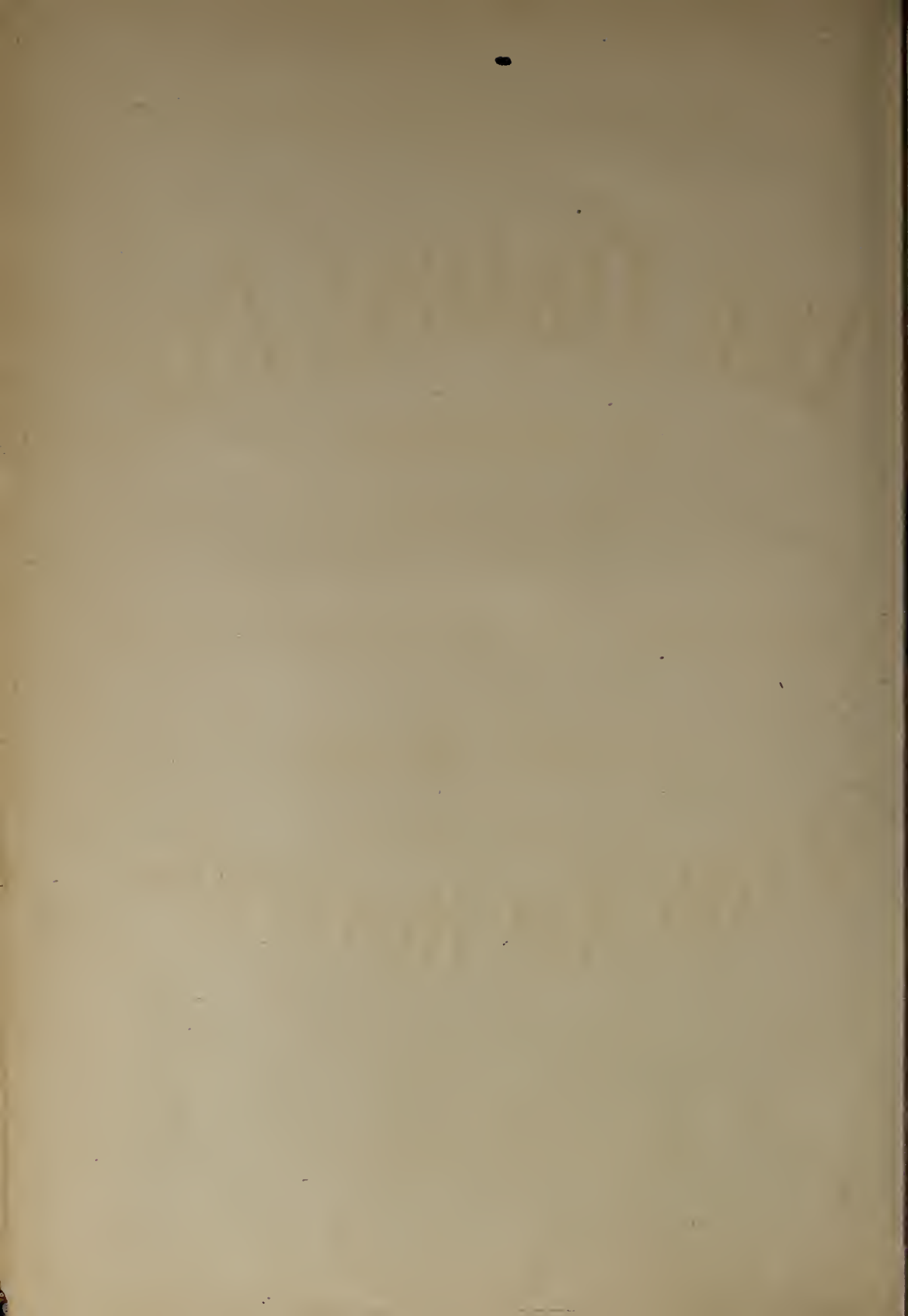
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TO

H.R.H. THE DUKE OF EDINBURGH, K.G., &c. &c.



**THE BRIDAL LAY**

**A CANTATA**

WITH

*Pianoforte Accompaniment*

IN COMMEMORATION OF THE MARRIAGE OF

H.R.H. THE DUKE OF EDINBURGH

TO

THE GRAND DUCHESS MARIE ALEXANDROVNA OF RUSSIA.

The Libretto by

**H. PIERCY WATSON**

*(Jesus College, Cambridge)*

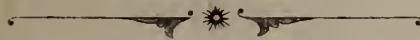
The Music Composed

BY

**EDMUND ROGERS,**

*Organist & Director of the Choir, St. Thomas' Church, Abchurch Lane, London.*

ENT. STA. HALL.



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*Edmund Rogers*

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# "THE BRIDAL LAY."

## CHARACTERS

THE BRIDE	<i>Soprano.</i>	THE BRIDEGROOM	<i>Tenor.</i>
THE MOTHER OF THE BRIDE	<i>Contralto.</i>	THE FATHER OF THE BRIDE	<i>Bass.</i>

CHORUS, PEASANTS, &C.

### 1. INTRODUCTION.

### 2. CHORUS.

Ye bells, ring out with joyful sound,  
 Let mirth and gladness reign around :  
 Come one, come all, and raise the lay  
 To celebrate the bridal day.  
 Come, maids and matrons, men and boys,  
 Shout loud, and wish them nuptial joys ;  
 O, let all voices loudly ring,  
 While welcome to the bride we sing.  
 Then ring, ye bells, both loud and long,  
 Your cheering, clashing, mad ding-dong ;  
 Ding-dong, ding-dong, change not the lay,  
 Ding-dong, for 'tis the wedding day.

Ye children, strew the flowers of spring ;  
 Ye elders, goodly presents bring ;  
 Let one and all to-day unite  
 To make the wedding morning bright.  
 See now the sun, with golden ray,  
 Its homage to the bride doth pay ;  
 Then pray that those to-day made one  
 In joy and health their course may run.  
 Then ring, ye bells both loud and long,  
 Your cheering, clashing, mad ding-dong ;  
 Ding-dong, ding-dong, change not the lay,  
 Ding-dong, for 'tis the wedding day.

### 3. SOLO

### THE BRIDEGROOM

*Tenor.*

Lo's'd one, from this happy day  
 All our sorrows pass away ;  
 Since in one short hour shall we  
 Each to other wedded be.  
 We shall know no care apart,  
 One in flesh, and one in heart.  
 Henceforth all that troubles thee,  
 Such will also trouble me ;  
 And if aught give thee delight,  
 My life this shall render bright.  
 From to-day our ev'ry thought  
 To each other will be brought ;

All the joys our hearts can know,  
 While we sojourn here below ;  
 All the blessings from above,  
 We will share in tend'rest love ;  
 That, as long as we shall live,  
 We may keep the vows we give :  
 I to love and succour thee ;  
 Thon thy will to beud to me ;  
 Whether sickness or good health,  
 Whether poverty or wealth,  
 Here for us have been prepared,  
 Cheerfully they shall be shared.

### 4. SERENADE

*Men's Voices.*

The bridal sun is dawning,  
 O, bride, unlock thine eyes !  
 The golden streaks of morning  
 Call thee from dreams to rise.  
 Then lie no longer sleeping,  
 But look forth on the day ;  
 And, through the curtains peeping,  
 Thou'lt hear all nature say :  
 Come forth, come forth, from dreams arise,  
 From sleep, fair maid, unlock thine eyes.

Then, nature's call obeying,  
 Sweet maiden, leave thy rest ;  
 For she her welcome's paying,  
 Decked out in all her best.  
 Then may this happy dawning  
 Sure token be to thee,  
 That life will, like this morning,  
 From storms and clouds be free.  
 Come forth, come forth, from dreams arise,  
 From sleep, fair maid, unlock thine eyes.

### 5. CHORUS OF MAIDENS.

The morn, fair bride, breaks bright and clear,  
 All joy and health be thine ;  
 O, may the sun of happiness  
 For ever on you shine !  
 O, may there be no clouds to hide  
 From you its shining rays ;  
 And may no angry storms disturb  
 The quiet of your days !

The sun of nature soon may set,  
 And soon dark night appear ;  
 Dark clouds across the sky may sweep,  
 The raging storm draw near.  
 But may your sun of joy ne'er set,  
 And ne'er give place to night ;  
 May no dark clouds or raging storms  
 Its brightness pent to flight !

### 6. SOLO

### THE BRIDE

*Soprano.*

I hear sweet voices calling me,  
 From dreams of night to rise ;  
 And in those voices sweet I hear  
 The tones of him I prize.  
 With words of tend'rest love and joy,  
 He comes my heart to cheer ;  
 To tell me—oh, what happiness !  
 Our wedding morn is here.

Away, then, dreams and peaceful sleep !  
 I will no longer stay,  
 By thee enthralled, while others raise  
 Alond my bridal lay.  
 I will go forth to meet my love,  
 And henceforth heart to heart,  
 We will in this world pass our lives,  
 Until in death we part.

## The BRIDEGROOM.

My heart, dearest, is thine own,  
Other sway hath it not known;  
Let, oh ! let, then, in return,  
Thine for me with true love burn.

The BRIDE. Mine with love doth burn for thee,  
And from other loves is free;  
As thy love is ever mine,  
So my love is ever thine.

## TOGETHER.

Love's bright days now on us dawn,  
With this bright and happy morn;  
One in heart, through life we'll go,  
And no joy apart will know.  
Whether sickness or good health,  
Whether poverty or wealth,  
Here for us have been prepared,  
Lovingly they shall be shared.

## 8. PROCESSIONAL MARCH.

## 9. PRAYER

## SOLO AND CHORUS

*Benediction of Priest.*

We pray Thee, Lord of power and might,  
To guard these two both day and night;  
May he both cherish and defend  
His spouse until this life shall end;  
May his commands, in kindness made,  
By her be cheerfully obeyed;  
And, when their course below is o'er,  
Bring them to Thine eternal shore.

The Lord both bless and keep you,  
As long as time shall last;  
May His blest face shine on you,  
Where'er your lots be cast;  
May He who now hath made you  
Henceforth one flesh to be,  
His favours pour upon you,  
'Till death doth set you free.

## 10. MARCH AND CHORUS.

Welcome to-day this happy pair,  
In accents loud and strong;  
Let one and all their voices raise,  
In this our festal song.  
In joy, in health, their lives be past,  
Free from all grief or care;  
O, may the sun of happiness  
Shine on them ev'rywhere !

Hail to the happy bride, all hail !  
And bridegroom, hail to thee !  
Your lives in sunshine now begin—  
Bright may they ever be !  
In joy, in health, &c.

All hail, all hail !  
Ye happy pair, all hail !

## 11. DUET

## THE BRIDE AND BRIDEGROOM

*Soprano and Tenor.*

## The BRIDEGROOM.

I will remain, my love, my bride,  
For ever constant by thy side;  
From thee to keep all harm or care,  
With thee life's ev'ry joy to share.

The BRIDE. Shouldst thou be smit by danger's dart,  
My love shall calm thy troubled heart;  
Should sorrow cause thy head to bow,  
My hand shall smooth thy ruffled brow.

## TOGETHER.

A life of love we now will live;  
And peace, that love alone can give,  
Shall ever in our hearts abide,  
While life we travers side by side.  
No angry word or jealous thought  
Shall mar the joys this day hath brought;  
So shall we live in peace and love,  
'Till called from earth to realms above.

## 12. QUARTETT. THE FATHER AND MOTHER OF THE BRIDE, THE BRIDE AND BRIDEGROOM.

*Soprano, Contralto, Tenor and Bass.*

## The FATHER of the BRIDE.

Ne'er let the vows be broken  
Which you to-day have made;  
Ne'er let the words just spoken  
From heart or mem'ry fade.

## The MOTHER of the BRIDE.

For ever may the treasures  
Of heaven on you flow;  
May all life's joys and pleasures  
Be yours while here below !

## The BRIDEGROOM.

Never shall those vows be broken,  
Which before the Lord were made;  
Never shall the words I've spoken  
From my heart or mem'ry fade.

## The BRIDE.

Love within my heart shall cherish  
Fond remembrance of this day;  
Wealth and earthly joys may perish,  
Love can never pass away.

The FATHER and MOTHER of the BRIDE (*together*).

Now for ever may the treasures  
Freely flow from heaven above;  
Now may all life's joys and pleasures  
Render bright your lives of love.

The BRIDE and BRIDEGROOM (*together*).

We in joy will share the treasures  
That shall flow from heaven above;  
Whether life gives griefs or pleasures,  
Nought shall take away our love.

## 13. THE FINALE

## CHORUS.

Rejoice, rejoice, your wild huzzas shout loud !  
May everywhere this happy pair  
Life's brightest joys enshroud !  
May their lives for ever be  
Happy, joyous, gay, and free;  
May no clouds their sun dispel,  
While upon this earth they dwell.  
Come, more and more,  
Your loudest cheers outpour;  
There's no man dare  
Refuse his share,  
Then cheer till day be o'er.  
May their lives, &c.

May grief and care for ever banished be;  
So may their life be free from strife,  
No dangers may they see.  
May their lives, &c.  
Joyous and gay  
Has been their wedding day;  
Henceforth in joy,  
Without alloy,  
Their future pass away.  
May their lives, &c.

# THE BRIDAL LAY.

EDMUND ROGERS.

## N<sup>o</sup> 1. Introduction.

*Adagio.*

*mf* *cres:*

*mf* *cres:*

*p*

*pp* *rall.:*

N<sup>o</sup> 2. Chorus of Peasants. — "Ye bells ring out."

*Allegretto*  
*Moderato.*

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*, *p*, *f*. The bass line consists of quarter notes, while the treble line features chords and eighth-note patterns.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics: *p*. Continuation of the piano introduction.

Vocal staves for Treble, Alto, Tenor, and Bass. Lyrics: "Ye bells ring out with joy-ful sound, Let". Dynamics: *p*, *p*, *p*. The vocal lines are in treble clef, while the bass line is in bass clef.

Third system of piano accompaniment. Treble clef, key signature of one sharp (F#), common time. Dynamics: *p*. Continuation of the piano introduction.

Vocal staves with lyrics: "mirth and glad-ness reign a-round:.. Come", "mirth and glad-ness reign a-round:.. Come", "sound,.. Let mirth and glad-ness reign a-". Dynamics: *cres.*, *cres.*, *cres.*. The vocal lines are in treble clef, while the bass line is in bass clef.

Fourth system of piano accompaniment. Treble clef, key signature of one sharp (F#), common time. Continuation of the piano accompaniment.

one, come all, and raise the lay . . . . To cel - e - brate the Bri - dal

one, come all, and raise the lay . To cel - e - brate the Bri - dal

- round: come all, and raise the lay . To cel - e - brate the Bri - dal

- round: come all, and raise the lay . To cel - e - brate the Bri - dal

day. Ye bells ring out with joy - ful sound, . . . Let

day. Ye bells ring out with joy - ful sound, . . . Let

day. Ye bells ring out with joy - ful

day. Ye bells ring out with joy - ful

mirth and glad - ness reign a - - round: . . . Come

mirth and glad - ness reign a - - round: . . . Come

sound, . . . Let mirth and glad - ness reign a - -

sound, . . . Let mirth and glad - ness reign a - -

one, come all, and raise the lay... To cel - e - brate the Bri - dal

one, come all, and raise the lay To cel - e - brate the Bri - dal

round: come all, and raise the lay To cel - e - brate the Bri - dal

round: come all, and raise the lay To cel - e - brate the Bri - dal

day. Come maids and matrons, men and boys, Shout loud, and wish them

day. Come maids and matrons, men and boys, Shout loud, and wish them

day. Come maids and matrons, men and boys, Shout loud, and wish them

day. Come maids and matrons, men and boys, Shout loud, and wish them

nup - tial joys. O let all voi - ces loud - ly ring, While

nup - tial joys. O let all voi - ces loud - ly ring, While

nup - tial joys. O let all voi - ces loud - ly ring, While

nup - tial joys. O let all voi - ces loud - ly ring, While

wel - come to the bride we sing. Come maids and ma - trons,  
 wel - come to the bride we sing. Come maids and ma - trons,  
 wel - come to the bride we sing. Come maids and ma - trons,  
 wel - come to the bride we sing. Come maids and ma - trons,

*mf* *f* *mf*

men and boys, Shout loud, and wish them nup - tial joys. O  
 men and boys, Shout loud, and wish them nup - tial joys. O  
 men and boys, Shout loud, and wish them nup - tial joys. O  
 men and boys, Shout loud, and wish them nup - tial joys. O

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

let all voi - ces loud - ly ring, While wel - come to the  
 let all voi - ces loud - ly ring, While wel - come to the  
 let all voi - ces loud - ly ring, While wel - come to the  
 let all voi - ces loud - ly ring, While wel - come to the

bride we sing. Then ring ye bells both loud and long, Your  
 bride we sing. Then ring ye bells both loud and long, Your  
 bride we sing. Then ring ye bells both loud and  
 bride we sing. Then ring ye bells both loud and

cheer-ing, clashing, mad ding-dong, Then ring ye bells both loud and  
 cheer-ing, clashing, mad ding-dong, Then ring ye bells both loud and  
 long, Ding-dong, ding-dong, change not the  
 long, Ding-dong, ding-dong, change not the

*cres:*

long, Your cheer-ing, clashing, mad ding-dong, Ding-  
 long, Your cheer-ing, clashing, mad ding-dong, Ding-  
 lay Ding-dong, ding-dong, ding-dong, ding-dong, Ding-  
 lay Ding-dong, ding-dong, ding-dong, ding-dong, Ding-

*cres:*



- dong, ding-dong, change not the lay . . . . Ding - dong, for 'tis the wedding  
 - dong, ding-dong, change not the lay Ding - dong, for 'tis the wedding  
 - dong, ding-dong, change not the lay Ding - dong, for 'tis the wedding  
 - dong, ding-dong, change not the lay Ding - dong, for 'tis the wedding

day Ye el - - ders good - - ly  
 day Ye chil - dren strew the flow'rs of spring,  
 day

pre - - sents bring, Let one . . . and all . . . to day . . . u - nite To  
 Let one . . . and all . . . to day . . . u - nite To  
 Let one . . . and all . . . to day . . . u - nite To  
 Let one . . . and all . . . to day . . . u - nite To

make the wed - - ding morn - - ing bright.

make the wed - - ding morn - - ing bright. *mf*

make the wed - - ding morn - - ing bright. *mf* Ye children strew the...

make the wed - - ding morn - - ing bright. *mf* Ye children strew the...

*mf* Ye el - - ders good - - ly... pre - sents bring, Let *f*

*mf* Ye el - - ders good - - ly... pre - sents bring, Let *f*

flow'rs of spring, Let *f*

flow'rs of spring, Let *f*

flow'rs of spring, Let *f*

one and all to - - day u - - nite To make the wed - - ding

one and all to - - day u - - nite To make the wed - - ding

one and all to - - day u - - nite To make the wed - - ding

one and all to - - day u - - nite To make the wed - - ding

morn - - ing bright. See now the sun with . . . gol - - den ray, Its  
 morn - - ing bright. See now the sun with gol - - den ray, Its  
 morn - - ing bright. See now the sun with . . . gol - - den ray, Its

morn - - ing bright. See now the sun with gol - - den ray, Its

hom - age to the . . . bride doth pay; Then pray that those to - -  
 hom - age to the . . . bride doth pay; Then pray that those to - -  
 hom - age to the bride doth pay; Then pray that those to - -

hom - age to the . . . bride doth pay; Then pray that those to - -

day made one, In joy and health their course may run. Then  
 day made one, In joy and health their course may run. Then  
 day made one, In joy and health their course may run. Then

day made one, In joy and health their course may run. Then

ring ye bells both loud and long, Your cheer-ing, clash-ing,  
 ring ye bells both loud and long, Your cheer-ing, clash-ing,  
 ring ye bells both loud and long, Your cheer-ing, clash-ing,  
 ring ye bells both loud and long, Your cheer-ing, clash-ing,

*ga*

mad ding-dong, Ding-dong, ding-dong, change not the lay Ding-  
 mad ding-dong, Ding-dong, ding-dong, change not the lay Ding-  
 mad ding-dong, Ding-dong, ding-dong, change not the lay Ding-  
 mad ding-dong, Ding-dong, ding-dong, change not the lay Ding-

*ga*

*mf*  
 dong, for 'tis the wed-ding day. Then ring ye bells both  
 dong, for 'tis the wed-ding day. Then ring ye bells both  
 dong, for 'tis the wed-ding day. Then ring ye bells both  
 dong, for 'tis the wed-ding day. Then ring ye bells both

*mf*

*ga*

loud and long, Your cheer-ing, clash - - ing, mad ding-dong, Ding-  
 loud and long, Your cheer-ing, clash - - ing, mad ding-dong, Ding-  
 loud and long, Your cheer-ing, clash - - ing, mad ding-dong, Ding-  
 loud and long, Your cheer-ing, clash - - ing, mad ding-dong, Ding-

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "loud and long, Your cheer-ing, clash - - ing, mad ding-dong, Ding-". The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

dong, ding - dong, change not the lay Ding - dong, for 'tis the  
 dong, ding - dong, change not the lay Ding - dong, for 'tis the  
 dong, ding - dong, change not the lay Ding - dong, for 'tis the  
 dong, ding - dong, change not the lay Ding - dong, for 'tis the

The second system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "dong, ding - dong, change not the lay Ding - dong, for 'tis the". The piano part continues with a rhythmic accompaniment. Dynamics include *ff* (fortissimo).

wed - ding day. Then ring ye bells both loud and long, Your  
 wed - ding day. Then ring ye bells both loud and long, Your  
 wed - ding day. Then ring ye bells both loud and  
 wed - ding day. Then ring ye bells both loud and

The third system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "wed - ding day. Then ring ye bells both loud and long, Your". The piano part continues with a rhythmic accompaniment. Dynamics include *p* (piano).

cheer\_ing, clash\_ing, mad ding-dong, Then ring ye bells both loud and  
 cheer\_ing, clash\_ing, mad ding-dong, Then ring ye bells both loud and  
 long,.. Ding-dong, ding-dong, change not the  
 long,.. Ding-dong, ding-dong, change not the

long,.. Your cheer\_ing, clash\_ing, mad ding-dong, Ding  
 long,.. Your cheer\_ing, clash\_ing, mad ding-dong, Ding  
 lay Ding-dong, ding-dong, ding-dong, ding-dong, Ding  
 lay Ding-dong, ding-dong, ding-dong, ding-dong, Ding

dong, ding-dong, change not the lay... Ding-dong, for tis the wedding day.  
 dong, ding-dong, change not the lay Ding-dong, for tis the wedding day.  
 -dong, ding-dong, change not the lay Ding-dong, for tis the wedding day.  
 -dong, ding-dong, change not the lay Ding-dong, for tis the wedding day.

*ff* *rall.* *ff* *rall.* *ff* *rall.* *ff* *rall.*

N<sup>o</sup> 3. Solo.—Tenor.—(THE BRIDEGROOM) "Lov'd one, from this happy day".

*Andantino.* *mf*

*mf*

Lov'd one, from this hap - py day All our sor - rows

pass a - - way; Since in one short hour shall we

*cres:*

Each to o - - ther wed - ded be. We shall know no

care a - part, One in flesh, and one in heart.

*mf*

Hence - forth all that trou - bles thee, Such will al - so

*mf*

*f*

trou - ble me; And if aught give thee de - light,

*f*

*cres:*

My life this shall ren - der bright. And if aught give

*cres:*

*mf* *rall:*

thee de - light, My... life this shall ren - der bright.

*mf* *rall:*

*mf*



*mf*

From to day our ev - ry thought, To each o - ther

will be brought; All the joys our hearts can know,

While we so - -journ here be - -low, All the blessings

from a - -bove, We will share in tend' - -rest love:

*dolce.*

That as long as we shall live, We may keep the

*f*

vows we give: I to love and suc - - cour thee,

*mf* *cres:*

Thou thy will to bend to me; Whe - ther sick - ness,

or good health, Whe - - ther po - - ver - - ty, or wealth,

*f* *ad lib:*

Here for us has been pre - pard, Cheerful - ly they

*colla voce*

shall be shard.

*mf*

N<sup>o</sup> 4. Serenade... Men's Voices. "The bridal sun is dawning".

*Allegretto.*

*f*

*1<sup>st</sup> Tenors.*

*2<sup>nd</sup> Tenors.*

*1<sup>st</sup> Basses.*

*2<sup>nd</sup> Basses.*

The bri - dal sun is dawn - - ing, O bride un - lock thine

The bri - dal sun is dawn - - ing, O bride un - lock thine

The bri - dal sun is dawn - - ing, O bride un - lock thine

The bri - dal sun is dawn - - ing, O bride un - lock thine

The bri - dal sun is dawn - - ing, O bride un - lock thine

*p*

eyes!... The gol - den streaks of morn - ing, Call thee from dreams to

eyes!... The gol - den streaks of morn - ing, Call thee from dreams to

eyes!... The gol - den streaks of morn - ing, Call thee from dreams to

eyes!... The gol - den streaks of morn - ing, Call thee from dreams to

rise... The golden streaks of morn-ing, Call thee from dreams to

rise... The golden streaks of morn-ing, Call thee from dreams to

rise... The golden streaks of morn-ing, Call thee from dreams to

rise... The golden streaks of morn-ing, Call thee from dreams to

rise.... Then lie, no long-er sleep-ing, But look forth on the

rise.... Then lie, no long-er sleep-ing, But look forth on the

rise.... Then lie, no long-er sleep-ing, But look forth on the

rise.... Then lie, no long-er sleep-ing, But look forth on the

day... And through the cur-tains peep-ing, Thoult hear all na-ture

day... And through the cur-tains peep-ing, Thoult hear all na-ture

day... And through the cur-tains peep-ing, Thoult hear all na-ture

day... And through the cur-tains peep-ing, Thoult hear all na-ture

*ff*

say . . . . Come forth . . . . come forth . . . . from dreams . . . a -

*ff*

say . . . . Come forth . . . . come forth . . . . from dreams . . . a -

*ff*

say . . . . Come forth . . . . come forth . . . . from dreams . . . a -

say . . . . Come forth . . . . come forth . . . . from dreams . . . a -

- rise . . . . From sleep, fair . . . maid, . . . . un lock thine

- rise . . . . From sleep, fair . . . maid, . . . . un lock thine

- rise . . . . From sleep, fair maid, . . . . un lock thine

- rise . . . . From sleep, fair maid, . . . . un lock thine

*ff*

eyes . . . . . Come forth . . . . come forth . . . . from dreams a - -

*ff*

eyes . . . . . Come forth . . . . come forth . . . . from dreams a - -

*ff*

eyes . . . . . Come forth . . . . come forth . . . . from dreams a - -

*ff*

eyes . . . . . Come forth . . . . . come forth . . . . from dreams a - -

- rise.... From sleep, fair... maid.... un - lock.... thine  
 - rise.... From sleep, fair maid.... un - lock.... thine  
 - rise..... From sleep, fair maid.... un - lock.... thine  
 - rise..... From sleep, fair maid,.... un - lock.... thine

eyes....  
 eyes....  
 eyes....  
 eyes....  
 eyes....

Then na - tures call o - bey - - ing, Sweet  
 Then na - tures call o - bey - - ing, Sweet  
 Then na - tures call o - bey - - ing, Sweet  
 Then na - tures call o - bey - - ing, Sweet

maid - en, leave thy rest . . . . For she her welcome's pay - - ing, Deck'd

maid - en, leave thy rest . . . . For she her welcome's pay - - ing, Deck'd

maid - en, leave thy rest . . . . For she her welcome's pay - - ing, Deck'd

maid - en, leave thy rest . . . . For she her welcome's pay - - ing, Deck'd

out in all her best . . . . For she her welcome's pay - - ing, Deck'd

out in all her best . . . . For she her welcome's pay - - ing, Deck'd

out in all her best . . . . For she her welcome's pay - - ing, Deck'd

out in all her best . . . . For she her welcome's pay - - ing, Deck'd

out in all her best . . . . Then may this hap - - py dawn - - ing, Sure

out in all her best . . . . Then may this hap - - py dawn - - ing, Sure

out in all her best . . . . Then may this hap - - py dawn - - ing, Sure

out in all her best . . . . Then may this hap - - py dawn - - ing, Sure

to \_ ken be to thee, . . . That life will like this morn \_ \_ ing, From  
to \_ ken be to thee, . . . That life will like this morn \_ \_ ing, From  
to \_ ken be to thee, . . . That life will like this morn \_ \_ ing, From  
to \_ ken be to thee, . . . That life will like this morn \_ \_ ing, From

storms and doubts be free . . . Come forth . . . come forth . . . from  
storms and doubts be free . . . *ff* Come forth . . . come forth . . . from  
storms and doubts be free . . . *ff* Come forth . . . come forth . . . from  
storms and doubts be free . . . *ff* Come forth . . . come forth . . . from

dreams . . . a \_ rise . . . From sleep, fair . . . maid . . . un -  
dreams . . . a \_ rise . . . From sleep, fair . . . maid . . . un -  
dreams . . . a \_ rise . . . From sleep, fair . . . maid . . . un -  
dreams . . . a \_ rise . . . From sleep, fair maid . . . un -



*ff*

-lock thine eyes . . . . Come forth, . . . come forth, . . . from

-lock thine eyes . . . . Come forth, . . . come forth, . . . from

-lock thine eyes . . . . Come forth, . . . come forth, . . . from

-lock thine eyes . . . . Come forth, . . . come forth, . . . from

dreams a - - - rise . . . . From sleep, fair . . . maid, . . . un-

dreams a - - - rise . . . . From sleep, fair maid, . . . un-

dreams a - - - rise . . . . From sleep, fair maid, . . . un-

dreams a - - - rise . . . . From sleep, fair maid, . . . un-

-lock...thine eyes .

-lock...thine eyes .

-lock...thine eyes .

-lock...thine eyes .

*dim:*

N<sup>o</sup> 5. Chorus of Maidens. "The morn, fair bride, breaks bright."

*Allegretto  
Moderato.*

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The piece begins with a forte (*f*) dynamic.

*1<sup>st</sup> Trebles. f*  
The morn, fair bride, breaks bright and clear, All

*2<sup>nd</sup> Trebles. f*  
The morn, fair bride, breaks bright and clear, All

*1<sup>st</sup> Con: f*  
The morn, fair bride, breaks bright and clear, All

*2<sup>nd</sup> Con: f*  
The morn, fair bride, breaks bright and clear, All

*gr*  
The morn, fair bride, breaks bright and clear, All

The first system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2) with a Bass part below. The piano accompaniment continues from the introduction. The lyrics are: "The morn, fair bride, breaks bright and clear, All".

joy and health be thine. O may the sun of

joy and health be thine. O may the sun of

joy and health be thine. O may the sun of

*gr*  
joy and health be thine. O may the sun of

The second system continues the vocal and piano parts. The lyrics are: "joy and health be thine. O may the sun of". The piano accompaniment features a melodic line in the right hand and chords in the left hand. The system concludes with a *gr* (grace) marking.

hap - pi - ness, For e - - - ver on you shine. O

hap - pi - ness, For e - - - ver on you shine. O

hap - pi - ness, For e - - - ver on you shine. O

hap - pi - ness, For e - - - ver on you shine. O

*loco.*

may there be no clouds to hide From you, its shining

may there be no clouds to hide From you, its shining

may there be no clouds to hide From you, its shining

may there be no clouds to hide From you, its shining

rays, And may no an - gry storms disturb The qui - - et of you

rays, And may no an - gry storms disturb The qui - - et of you

rays, And may no an - gry storms disturb The qui - - et of you

rays, And may no an - gry storms disturb The qui - - et of you

days. No an - - gry storms dis - turb The qui - - et of your

days. No an - - gry storms dis - turb The qui - - et of your

days. No an - - gry storms dis - turb The qui - - et of your

days. No an - - gry storms dis - turb The qui - - et of your

days. And may no angry storms dis - turb The qui - - et of your days

days. And may no angry storms dis - turb The qui - - et of your days

days. And may no angry storms dis - turb The qui - - et of your days

days. And may no angry storms dis - turb The qui - - et of your days *atempo.*

*mf* The

*mf* The

*mf* The

*mf* The

The

sun of na\_ture soon may set, And soon dark night ap.

sun of na\_ture soon may set, And soon dark night ap.

sun of na\_ture soon may set, And soon dark night ap.

sun of na\_ture soon may set, And soon dark night ap.

*cres.*  
pear, Dark clouds a\_cross the sky may sweep, The

*cres.*  
pear, Dark clouds a\_cross the sky may sweep, The

*cres.*  
-pear, Dark clouds a\_cross the sky may sweep, The

*cres.*  
-pear, Dark clouds a\_cross the sky may sweep, The

ra - - - ging storm draw near. But may your sun of

ra - - - ging storm draw near. But may your sun of

ra - - - ging storm draw near. But may your sun of

ra - - - ging storm draw near. But may your sun of

joy ne'er set, And ne'er give place to night, May no dark clouds or  
 joy ne'er set, And ne'er give place to night, May no dark clouds or  
 joy ne'er set, And ne'er give place to night, May no dark clouds or  
 joy ne'er set, And ne'er give place to night, May no dark clouds or

ra-ging storms, It's bright-ness put to flight It's  
 ra-ging storms, It's bright-ness put to flight It's  
 ra-ging storms, It's bright-ness put to flight It's  
 ra-ging storms, It's bright-ness put to flight It's

bright-ness put to flight. It's bright-ness put to  
 bright-ness put to flight. It's bright-ness put to  
 bright-ness put to flight. It's bright-ness put to  
 bright-ness put to flight. It's bright-ness put to

flight. May no dark clouds or ra-ging storms Its

flight. May no dark clouds or ra-ging storms Its

flight. May no dark clouds or ra-ging storms Its

flight. May no dark clouds or ra-ging storms Its

*ritard.*  
bright-ness put to flight.

*ritard.*  
bright-ness put to flight.

*ritard.*  
bright-ness put to flight.

*ritard.*  
bright-ness put to flight.

bright-ness put to flight. *a tempo.*

*Ped.*

N<sup>o</sup> 6. Solo. — (THE BRIDE.) "I hear sweet voices"

*Andante.* *mf*

*mf*

I hear sweet voices call - ing me, From

dreams of night to rise. And in... those

voi - ces sweet, I hear, The tones of him I

prize. And in those voi - ces sweet, I



hear The tones of him.... the tones... of him I

prize. With words of tend - - rest

love, .... and joy, He comes my heart.... to

cheer; And tell... me, O..... what

hap - - - pi - - ness! Our wed - - ding morn is

here. *f* And tell... me, ()..... what

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word "here." followed by a series of notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

hap - - - pi - - - ness! *ad lib:* Our wed - - - ding morn is

*mf* *colla voce.*

The second system continues the musical score. The vocal line includes the words "hap - - - pi - - - ness!" and "Our wed - - - ding morn is". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is present, along with the instruction *colla voce.* and *ad lib:* above the vocal line.

here. *a tempo.*

The third system shows the vocal line starting with "here." and the tempo marking *a tempo.* The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. Dynamic markings of *f* and *p* are visible.

*mf* A - - way, then, dreams and peace - - ful sleep! I

The fourth system features the vocal line with the words "A - - way, then, dreams and peace - - ful sleep! I". The piano accompaniment continues with a steady rhythmic accompaniment. A dynamic marking of *mf* is present.

will... no long - - er stay By thea en - -

The fifth system concludes the page with the vocal line containing the words "will... no long - - er stay By thea en - -". The piano accompaniment maintains the same rhythmic accompaniment.

...thralld, while o - - thers raise a - - loud my bri - - dal

lay. By thee en - thralld, while o - - thers

*f* *cres:*

raise While o - - thers raise... a - - loud... my bri - - dal

lay. *mf* I will... go forth to

*p*

meet... my love, And hence - - forth heart... to

heart: . . . . . We will... in this . . . . world

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by a half note, then a quarter note, and ends with a quarter note. The lyrics are "heart: . . . . . We will... in this . . . . world". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

pass our lives, Un - - till in death we

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a half note, and a quarter note. The lyrics are "pass our lives, Un - - till in death we". The piano accompaniment maintains the same rhythmic pattern as the first system.

part. We will... in this . . . . world

*cres:*

The third system begins with the word "part." in the vocal line. The vocal line continues with a dotted quarter note, a half note, and a quarter note. The lyrics are "We will... in this . . . . world". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *cres:* (crescendo) is placed above the vocal line and below the piano accompaniment.

pass our lives, Un - - till . . . . in death we

*f ad lib:*

*colla voce.*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a half note, and a quarter note. The lyrics are "pass our lives, Un - - till . . . . in death we". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f ad lib:* (fortissimo ad libitum) is placed above the vocal line, and *colla voce.* (colla voce) is placed below the piano accompaniment.

part.

*mf*

The fifth system begins with the word "part." in the vocal line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is placed below the piano accompaniment.

N<sup>o</sup> 7. Duet. — (BRIDE & BRIDEGROOM. "My heart, dearest, is thine own")

*Andante.* (BRIDEGROOM.) *mf*

My . . . heart, dear . . . est,

*cres:*

is . . . . . thine own, O . . . ther sway bath

*mf*

it . . . . . not known. My . . . . . heart, dear . . . est,

is . . . . . thine own, O . . . ther sway . . . bath

it not known. Let, O let, . . . then,

in . . . . re - - turn, *f* Thine for me with

true love burn. *mf*

BRIDE. *mf* Mine . . . with

love doth burn . . . for thee, *cres.* And from *cantabile.*

o . . . ther loves . . . is free. *mf* Mine . . . with

love doth burn . . . for thee, And from

*f*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'love doth burn . . . for thee, And from'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

o . . . ther loves is free. As thy

*mf*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'o . . . ther loves is free. As thy'. The piano accompaniment continues with similar textures. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line.

love . . . is e . . . ver . . . mine,

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has lyrics 'love . . . is e . . . ver . . . mine,'. The piano accompaniment features a more active right-hand part with sixteenth-note patterns. The system ends with a double bar line.

So my love is e . . . ver

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has lyrics 'So my love is e . . . ver'. The piano accompaniment continues with sixteenth-note patterns in the right hand. The system ends with a double bar line.

thine.

*cres:*

Detailed description: This system contains the ninth and tenth lines of music. The vocal melody has lyrics 'thine.'. The piano accompaniment continues with sixteenth-note patterns. A dynamic marking of *cres:* (crescendo) is placed above the piano part. The system ends with a double bar line.

*mf* Love's bright days now on us dawn,...

*mf* Love's bright days now on us dawn,

*f* *p*

With this bright and happy morn: One in heart through life well

With this bright and happy morn:

go, . . . . . And no joy a-part will know.

One in heart through life well go, no joy a-part will know.

Love's bright days now on us dawn, . .

With this bright and happy



One in heart through life well go,.....

morn:..

And no joy a-part will know, One in heart through life well

And no joy a-part will know. One in heart through life well

go,..... And no joy a-part will know. *rall:* *tempo.*

go,..... And no joy a-part will know. *rall:* *tempo.*

*rall:* *colla voce.*

*f accel:*

Whether sickness or good health, Whether po-ver-ty or

*f accel:*

Whether sickness or good health, Whether po-ver-ty or

*f accel:*

*cres.*  
 wealth, Here for us has been pre - pard,  
*cres.*  
 wealth, Here for us has been pre - pard,

Lov - ing - ly they shall be shard.  
 Lov - ing - ly they shall be shard. Whether sick - ness or good  
*tempo!?*  
*dolce.*  
*p*

Whether po - ver - ty or wealth,  
 health , , ,

Here for us has been pre - pard , , , Lov - ing - ly they shall be  
 Lov - ing - ly they shall be  
*f*

shard Here for us has been pre - - pard ...

shard Here for us has been pre - - pard ...

*cres: rall:* Lov - ing - ly they shall be shard . . . . . *f* appass: Lov - - ing - -

*cres: rall:* Lov - ing - ly they shall be shard Lov - - ing - -

*rall:* *f*

-ly . . . . they shall . . . be shard

-ly . . . . they shall . . . be shard

*colla voce.* *a tempo.*

*f* *p* *pp*

Nº 8. — PROCESSIONAL MARCH.

*Tempo di Marcia.*

*ff*

First system of musical notation. It consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords and some melodic lines. A dynamic marking of *mf* is present. There are three triplet markings (indicated by a '3' above a bracket) over the right staff.

Second system of musical notation. It consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords and some melodic lines. A dynamic marking of *f* is present. There are several triplet markings (indicated by a '3' above a bracket) over the right staff.

Third system of musical notation. It consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords and some melodic lines. A dynamic marking of *ff* is present. There are several triplet markings (indicated by a '3' above a bracket) over the right staff.

Fourth system of musical notation. It consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords and some melodic lines. A dynamic marking of *mf* is present.

Fifth system of musical notation. It consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords and some melodic lines.

Sixth system of musical notation. It consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords and some melodic lines. A dynamic marking of *mf* is present. There are two first ending markings (indicated by '1st' and '2nd' above a bracket) over the right staff.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with chords and eighth notes. The key signature has two flats and the time signature is 3/2.

Second system of musical notation. The right hand continues the melodic line. The left hand features a series of chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Third system of musical notation. The right hand has a melodic line with some rests. The left hand has chords. A dynamic marking of *ff* (fortissimo) is present. A double bar line is located in the middle of the system.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has chords. A double bar line is at the end of the system.

Fifth system of musical notation. The right hand features several triplet markings (indicated by a '3' over the notes). The left hand has chords. A dynamic marking of *mf* is present.

Sixth system of musical notation. The right hand features several triplet markings. The left hand has chords. A dynamic marking of *mf* is present.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, including dynamic markings such as *f* and *p*. The treble staff continues the melodic line, while the bass staff provides accompaniment with some chordal textures.

Third system of musical notation, featuring triplet markings (3) above the notes in the treble staff. The bass staff continues with accompaniment.

Fourth system of musical notation, characterized by a dense sequence of triplet markings (3) in the treble staff, creating a rapid, rhythmic pattern. The bass staff has a more sparse accompaniment.

Fifth system of musical notation, featuring a double bar line and dynamic markings such as *ppv*. The treble staff has a melodic line with some rests, and the bass staff has a steady accompaniment.

Sixth system of musical notation, showing a melodic line in the treble staff and a harmonic accompaniment in the bass staff, concluding the piece with a final chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation. It includes the instruction *ff accel:* in the middle of the system. The notation continues with dynamic and tempo markings.

Third system of musical notation, continuing the piece with similar complex textures and dynamics.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, including the instruction *accel:* in the middle of the system.

Sixth system of musical notation, concluding the piece with a final cadence. The word *calm* is written above the final measures.



N<sup>o</sup> 9. Bass Solo & Chorus.—“We pray Thee, Lord.”

*Andantino.*

SOLO:

*mf.*

We pray Thee,

We pray Thee,

We pray Thee,

We pray Thee,

We pray Thee,

CHORUS.

*Andantino.*

ACCOMP!

*p*

*pp*

Lord of pow'r and might, To guard these two both day and

Lord of pow'r and might, To guard these two both day and

Lord of pow'r and might, To guard these two both day and

Lord of pow'r and might, To guard these two both day and

Lord of pow'r and might, To guard these two both day and

night. May he both che\_rish and de\_fend His spouse, un-

night. May he both che\_rish and de\_fend His spouse, un-

night. May he both che\_rish and de\_fend His spouse, un-

night. May he both che\_rish and de\_fend His spouse, un-

night. May he both che\_rish and de\_fend His spouse, un-

*mf* \_til this life shall end; We pray... Thee, Lord of pow'r... and

*p* \_til this life shall end; We pray Thee, Lord of pow'r and

*p* \_til this life shall end; We pray Thee, Lord of pow'r and

*p* \_til this life shall end; We pray Thee, Lord of pow'r and

*p* \_til this life shall end; We pray Thee, Lord of pow'r and

might, To guard these two both day and night . . . . .

might, To guard these two both day and night . . . . .

might, To guard these two both day and night . . . . .

might, To guard these two both day and night . . . . .

might, To guard these two both day and night . . . . .

Accompanying piano chords and bass line for the first system.

May be both che\_rish and de\_fend His spouse, un\_til this

May be both che\_rish and de\_fend His spouse, un\_til this

May be both che\_rish and de\_fend His spouse, un\_til this

May be both che\_rish and de\_fend His spouse, un\_til this

May be both che\_rish and de\_fend His spouse, un\_til this

Accompanying piano chords and bass line for the second system.

life shall end.

life shall end.

life shall end.

life shall end.

life shall end.

life shall end.

*p*

*mf*

May his com-mands in kind-ness made, By her be cheer--ful--

*mf*

May his com-mands in kind-ness made, By her be cheer--ful--

*mf*

May his com-mands in kind-ness made, By her be cheer--ful--

*mf*

May his com-mands in kind-ness made, By her be cheer--ful--

May his com-mands in kind-ness made, By her be cheer--ful--

- ly o - bey'd: Then when their course be - low is o'er,

- ly o - bey'd: Then when their course be - low is o'er,

- ly o - bey'd: Then when their course be - low . . . . is o'er,

- ly o - bey'd: Then when their course be - low is o'er,

*mf* We pray Thee Lord of

Bring them to Thine E - ter - nal shore We pray Thee, Lord of

Bring them to Thine E - ter - nal shore We pray Thee, Lord of

Bring them to Thine E - ter - nal shore We pray Thee, Lord of

Bring them to Thine E - ter - nal shore We pray Thee, Lord of

pow'r and might, To guard these two both day and night, And when their

pow'r and might, To guard these two both day and night, And when their

pow'r and might, To guard these two both day and night, And when their

pow'r and might, To guard these two both day and night, And when their

pow'r and might, To guard these two both day and night, And when their

course be low is o'er, Bring them to Thine E - ter - nal shore.

course be low is o'er, Bring them to Thine E - ter - nal shore.

course be low is o'er, Bring them to Thine E - ter - nal shore.

course be low is o'er, Bring them to Thine E - ter - nal shore.

course be low is o'er, Bring them to Thine E - ter - nal shore.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill in the right hand.

THE BLESSING. *mf*

Second system of musical notation, including the vocal line and piano accompaniment. The word "The" is written above the vocal line.

The

Third system of musical notation, including the vocal line and piano accompaniment. The word "religioso." is written below the piano part.

*religioso.*

Lord both bless and keep... you, As long as time shall

Fourth system of musical notation, including the vocal line and piano accompaniment.

last. May His blest face shine on you, Where-

Fifth system of musical notation, including the vocal line and piano accompaniment.

'er your lots be cast. May He who now hath

made... you Hence-forth one flesh to be, His

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is placed above the final note of the vocal line.

fa-vours pour up - on you, Till death doth set you

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line. A dynamic marking of *f* is placed below the first note of the piano accompaniment.

free.

The third system shows the vocal line with a half note G4 and a half note A4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is placed below the piano accompaniment, and a *cres.* marking is placed above it towards the end of the system.

The fourth system shows the vocal line with a half note G4 and a half note A4. The piano accompaniment continues with chords and a bass line.

The fifth system shows the vocal line with a half note G4 and a half note A4. The piano accompaniment continues with chords and a bass line. A *cres.* marking is placed below the piano accompaniment, and a *f* marking is placed above it.



Nº 10. Wedding March & Chorus. "Welcome today this happy pair"

*Allegro  
Moderato.*

pp  
gva

pp  
gva

3  
3  
cres.

3  
*f* 3 *ff*

The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth notes, followed by a triplet of eighth notes. The bass clef part starts with a series of eighth notes, followed by a triplet of eighth notes. The dynamic markings *f* and *ff* are present, along with a triplet symbol '3'.

The second system continues the musical piece with similar rhythmic patterns in both staves, primarily consisting of eighth notes and chords.

The third system shows the continuation of the musical notation, with the treble clef part featuring some rests and the bass clef part maintaining a steady eighth-note accompaniment.

The fourth system continues the musical notation, with the treble clef part featuring some rests and the bass clef part maintaining a steady eighth-note accompaniment.

The fifth system continues the musical notation, with the treble clef part featuring some rests and the bass clef part maintaining a steady eighth-note accompaniment.

*ff*

The sixth system continues the musical notation, with the treble clef part featuring some rests and the bass clef part maintaining a steady eighth-note accompaniment. The dynamic marking *ff* is present.

*ff*  
 Wel - come to - day this hap - - py pair In ac - - cents loud and  
 Wel - come to - day this hap - - py pair In ac - - cents loud and  
 Wel - come to - day this hap - - py pair In ac - - cents loud and  
 Wel - come to - day this hap - - py pair In ac - - cents loud and

strong, . . . . . Let one and all their voi - - ces raise In.  
 strong, . . . . . Let one and all their voi - - ces raise In  
 strong, . . . . . Let one and all their voi - - ces raise In  
 strong, . . . . . Let one and all their voi - - ces raise In

this our fes - - tal song. In joy, . . . in health, their  
 this our fes - - tal song. In joy, . . . in health, their  
 this our fes - - tal song. In joy, . . . in health, their  
 this our fes - - tal song. 3 In joy, . . . in health, their 3

lives be past, Free from all grief and care,  
 lives be past, Free from all grief and care,  
 lives be past, Free from all grief and care,  
 lives be past, Free from all grief and care,

O may the sun of hap - - - pi - - - ness  
 O may the sun of hap - - - pi - - - ness  
 O may the sun of hap - - - pi - - - ness  
 O may the sun of hap - - - pi - - - ness

Shine on them ev' - - ry where. In where.  
 Shine on them ev' - - ry where. In where.  
 Shine on them ev' - - ry where. In where.  
 Shine on them ev' - - ry where. In where.

And bride - - - groom hail to

*mf* Hail... to the hap-py bride all hail,

thee!...

Bright...may they ever

Your lives... in sun.shine now be\_gin;

be: Hail... to the hap-py bride all hail, And

*f* Hail... to the hap-py bride all hail, And

bride - - - groom hail to thee! . . . . Your lives . . . . in sun\_shine

bride - - - groom hail to thee! . . . . Your lives . . . . in sun\_shine

now be\_gin, Bright . . . may they e\_ever be: . . . . .

now be\_gin, Bright . . . may they e\_ever be: . . . . .

*rall:*

*ff* *tempo.* Hail . . . to the hap-py bride all hail, And bride - - - groom hail to

*ff* *tempo.* Hail . . . to the hap-py bride all hail; And bride - - - groom hail to

*ff* *tempo.* Hail . . . to the hap-py bride all hail, And bride - - - groom hail to

*ff* *tempo.* Hail . . . to the hap-py bride all hail, And bride - - - groom hail to

thee ! . . . . . Your lives . . . . . in sun-shine now be - - gin,

thee ! . . . . . Your lives . . . . . in sun-shine now be - - gin,

thee ! . . . . . Your lives . . . . . in sun-shine now be - - gin,

thee ! . . . . . Your lives . . . . . in sun-shine now be - - gin,

Bright . . . may they e - - ver be: In joy, in health, your'

Bright . . . may they e - - ver be: In joy, in health, your

Bright . . . may they e - - ver be: In joy, in health, your

Bright . . . may they e - - ver be: In joy, in health, your

lives be past, Free from all grief and care, . . .

lives be past, Free from all grief and care, . . .

lives be past, Free from all grief and care, . . .

lives be past, Free from all grief and care,

O may the sun of hap-pi-ness Shine on you ev'-ry-  
 O may the sun of hap-pi-ness Shine on you ev'-ry  
 O may the sun of hap-pi-ness Shine on you, ev'-ry  
 O may the sun of hap-pi-ness Shine on you: ev'-ry

where, In joy, in health your lives be past,  
 where, In joy, in health your lives be past,  
 where, In joy, in health your lives be past,  
 where. Shine on you ev'ry where In joy, in health your lives be past,

Free from all grief and care, .. O may the sun of  
 Free from all grief and care, .. O may the sun of  
 Free from all grief and care, .. O may the sun of  
 Free from all grief and care, O may the sun of



*cres:*

hap - pi - ness Shine on you ev'ry where May the sun ... of ...

hap - pi - ness Shine on you ev'ry where May the sun of ...

hap - pi - ness Shine on you ev'ry where May the sun of ...

hap - pi - ness Shine on you ev'ry where May the sun of ...

hap - pi - ness Shine on you ev'ry where. Wel - come to day this

hap - pi - ness Shine on you ev'ry where. Wel - come to day this

hap - pi - ness Shine on you ev'ry where. Wel - come to day this

hap - pi - ness Shine on you ev'ry where. Wel - come to day this

hap - py pair In ac - cents loud and strong, ... Let one and all their

hap - py pair In ac - cents loud and strong, ... Let one and all their

hap - py pair In ac - cents loud and strong, ... Let one and all their

hap - py pair In ac - cents loud and strong, ... Let one and all their

voi\_ces raise In this our fes\_tal song. *fff accel.* All hail, all  
 voi\_ces raise In this our fes\_tal song. *fff accel.* All hail, all  
 voi\_ces raise In this our fes\_tal song. *fff accel.* All hail, all  
 voi\_ces raise In this our fes\_tal song. *fff accel.* All hail, all

hail, ye hap\_py pair, all hail! All hail, all hail, ye  
 hail, ye hap\_py pair, all hail! All hail, all hail, ye  
 hail, ye hap\_py pair, all hail! All hail, all hail, ye  
 hail, 3 ye hap\_py pair, all hail! 3 All hail, 3 all hail, 3 ye

*rall.* hap\_py pair, all hail! . . . . .  
*rall.* hap\_py pair, all hail! . . . . .  
*rall.* hap\_py pair, all hail! . . . . .  
*rall.* hap\_py pair, all hail! . . . . .

N<sup>o</sup> 11. Duet. (BRIDE & BRIDEGROOM) "I will remain, my love."

*Andante.* *mf*

BRIDEGROOM.

*mf*

I will re-main, my love, my bride, For e-ver

con-stant by thy side; From thee to keep all harm, or

*cres:*

care, With thee lifes ev-ry joy to share. I will re-

-main, my love, my bride, For e-ver con-stant by thy

side; From thee to keep all harm, or care, With thee life's

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half rest followed by a quarter note 'side;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

ev' - ry joy to share.

*mf*

The second system continues the vocal line with 'ev' - ry joy to share.' The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the middle of the system.

BRIDE.

*mf*

Should'st thou be smit by dan-gers

The third system introduces a new vocal line for the 'BRIDE.' with a dynamic marking of *mf*. The piano accompaniment features a more active eighth-note pattern in the right hand.

dart, My love shall calm thy troubled heart, Should sor-row

The fourth system continues the vocal line with 'dart, My love shall calm thy troubled heart, Should sor-row'. The piano accompaniment maintains its eighth-note texture.

cause thy head to bow, My hand shall smooth thy ruf-pled

*cres:*

The fifth system concludes the vocal line with 'cause thy head to bow, My hand shall smooth thy ruf-pled'. The piano accompaniment features a dynamic marking of *cres:* (crescendo) in the middle of the system.

*p* *dolce*  
 brow. Should'st thou be smit by dan-gers dart, My love shall

calm thy troubled heart, Should sor-row cause thy head to

bow My hand shall smooth thy ruffled brow.

*dim:*

*mf*  
 A life of love we now will live; And peace, that

*mf*  
 A life of love we now will

love a lone can give, Shall e ver in our hearts a...

live; And peace that love a lone can give, Shall e ver

\_bide, While life we tra - - - verse side by side.

in our hearts a...bide, While life we tra - - - verse side by

*mf* No an gry

side. *mf* No an gry word, or jea lous

word, or jea lous thought, Shall mar the joys this day hath

thought, Shall mar the joys this day hath brought, So shall we

brought, So shall we live in peace, and love, 'Till call'd from  
 live in peace, and love, 'Till call'd from earth, to realms a - -

earth to realms a - - bove. So shall we live in peace, and  
 - - bove. In peace, and

love, 'Till call'd from earth, to realms a - - bove. 'Till call'd from  
 love, 'Till call'd from earth, to realms a - - bove. 'Till call'd from

*cres.*

earth, to realms a - - bove.  
 earth, to realms a - - bove.

*colla voce.* *rall:*

*Allegretto.*

FATHER OF BRIDE.

MOTHER OF BRIDE.



trea - - sures of Hea - - ven on you flow, May

all life's joys, and plea - - sures, Be yours while here be - -

BRIDEGROOM.

- low. Ne - - ver shall those vows be bro - ken,

Which be - - fore the Lord were made; Ne - - ver shall the

words I've spo - - ken, From my heart or mem - - ry fade.

## BRIDE.

Love, with \_ \_ in my heart, shall che\_ \_rish, Fond re\_ \_mem\_ \_brance

of this day; Wealth and earth\_ \_ly joys may pe\_ \_rish,

MOTHER.

Love can ne\_ \_ver pass a\_ \_way. FATHER. Now for e\_ \_ver

Now for e\_ \_ver

may the trea\_ \_sures, Free\_ \_ly flow from Heav'n a\_ \_bove;

may the trea\_ \_sures, Free\_ \_ly flow from Heav'n a\_ \_bove;

Now may all life's joys, and plea-sures, Ren-der bright your

Now may all life's joys, and plea-sures, Ren-der bright you,

*mf* BRIDE.

lives of love. We in joy will share the trea-sures,

*mf* BRIDEGROOM.

lives of love. We in joy will share the trea-sures,

*p*

That shall flow from Heav'n a-bove, Whe-ther life gives

That shall flow from Heav'n a-bove, Whe-ther life gives

griefs, or plea-sures, Nought shall take a-way our love.

griefs, or plea-sures, Nought shall take a-way our love.

Love with in my heart, shall che\_rish Fond re\_mem\_\_brance

*dolce.*  
of this day; Wealth and earth\_ly joys may pe\_\_rish,

BRIDEGROOM.  
Love can ne\_\_ver pass a\_\_way. Ne\_\_ver shall those

vows be bro\_\_ken, Which be\_\_fore the Lord were made;

Ne\_\_ver shall the words I've spo\_ken, From my heart or memiry fade.

BRIDE.

Now for e - - ver may the trea - - sures, Free - - ly flow from

MOTHER

Now for e - - ver may the trea - - sures, Free - - ly flow from

FATHER

Now for e - - ver may the trea - - sures, Free - - ly flow from

*f*

Heav'n a - - bove; Now may all life's joys and plea - - sures

Heav'n a - - bove; Now may all life's joys and plea - - sures

Heav'n a - - bove; Now may all life's joys and plea - - sures

Heav'n a - - bove; Now may all life's joys and plea - - sures

Ren - - der bright our lives of love. Now for e - - ver may the treasures,

Ren - - der bright your lives of love. Now for e - - ver may the treasures,

Ren - - der bright our lives of love. Now for e - - ver may the treasures,

Ren - - der bright your lives of love. Now for e - - ver may the treasures,

Free-ly flow from Heav'n a - bove; Now may all life's joys and pleasures

Free-ly flow from Heav'n a - bove; Now may all life's joys and pleasures

Free-ly flow from Heav'n a - bove; Now may all life's joys and pleasures

Free-ly flow from Heav'n a - bove; Now may all life's joys and pleasures

Ren - der bright our lives of love. Now for e - - ver

Ren - der bright your lives of love. Now for e - - ver

Ren - der bright our lives of love. Now for e - - ver

Ren - der bright your lives of love. Now for e - - ver

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

may the trea - sures, Free-ly flow from Heav'n a - bove;

may the trea - sures, Free-ly flow from Heav'n a - bove;

may the trea - sures, Free-ly flow from Heav'n a - bove;

may the trea - sures, Free-ly flow from Heav'n a - bove;

Now may all lifes joys, and plea\_sures, Ren\_der bright our  
 Now may all lifes joys, and plea\_sures, Ren\_der bright your  
 Now may all lifes joys, and plea\_sures, Ren\_der bright our  
 Now may all lifes joys, and plea\_sures, Ren\_der bright your

*mf slower dolce.*  
 lives of love. Ren\_der bright our lives of love.  
 lives of love. Ren\_der bright your lives of love.  
 lives of love. Ren\_der bright our lives of love.  
 lives of love. Ren\_der bright your lives of love.

*p*  
 Ren\_der bright our lives of love . . . . .  
 Ren\_der bright your lives of love . . . . .  
 Ren\_der bright our lives of love . . . . .  
 Ren\_der bright your lives of love . . . . .

78 N<sup>o</sup> 13. FINALE. Chorus. "Rejoice, rejoice, your wild huzzas."

*Allegro  
Vivace.*

*f*  
*Ped.*

*ff*  
Re- - joice, . . . re- - joice, . . . your wild huz - zas shout  
*ff*  
Re- - joice, . . . re- - joice, . . . your wild huz - zas shout  
*ff*  
Re- - joice, . . . re- - joice, . . . your wild huz - zas shout  
*ff*  
Re- - joice, . . . re- - joice, . . . your wild huz - zas shout



loud! . . . . May ev' - ry where This hap - py pair, Life's

loud! . . . . May ev' - ry where This hap - py pair, Life's

loud! . . . . May ev' - ry where This hap - py pair, Life's

loud! . . . . May ev' - ry where This hap - py pair, Life's

bright - est joys en - shroud! Re - - joice, . . re - - joice, . . your

bright - est joys en - shroud! Re - - joice, . . re - - joice, . . your

bright - est joys en - shroud! Re - - joice, . . re - - joice, . . your

bright - est joys en - shroud! Re - - joice, . . re - - joice, . . your

*ff*

wild buz - zas shout loud! . . . . May ev' - ry where This hap - py pair, Life's

wild buz - zas shout loud! . . . . May ev' - ry where This hap - py pair, Life's

wild buz - zas shout loud! . . . . May ev' - ry where This hap - py pair, Life's

wild buz - zas shout loud! . . . . This hap - py pair, Life's

*mf*

bright - est joys en - shroud! May their lives for e - - ver be . . .

bright - est joys en - shroud! May their lives for e - - ver be

bright - est joys en - shroud! May their lives for e - - ver be

bright - est joys en - shroud! May their lives for e - - ver be

*f* Hap - - py, joy - - ous, gay, and free, . . . May no cloud their

*f* Hap - - py, joy - - ous, gay, and free, May no cloud their

*f* Hap - - py, joy - - ous, gay, and free, May no cloud their

*f* Hap - - py, joy - - ous, gay, and free, May no cloud their

sun dis - pel, While up - - on this earth they dwell. Come, *mf*

sun dis - pel, While up - - on this earth they dwell. Come, *mf*

sun dis - pel, While up - - on this earth they dwell. Come, *mf*

sun dis - pel, While up - - on this earth they dwell. Come, *mf*

more.... and more, Your loud - est cheers out - pour; ... There's

more.... and more... Your loud - est cheers out - pour; ... There's

more.... and more,... Your loud - est cheers out - pour; ... There's

more.... and more,... Your loud - est cheers out - pour; ... There's

no man dare, Re - fuse his share, Then cheer 'till day be

no man dare, Re - fuse his share, Then cheer 'till day be

no man dare, Re - fuse his share, Then cheer 'till day be

no man dare, Re - fuse his share, Then cheer 'till day be

oer.... Come more,... and more, Your loud - est cheers out -

oer.... Come more,... and more,... Your loud - est cheers out -

oer.... Come more,... and more,... Your loud - est cheers out -

oer.... Come more,... and more,... Your loud - est cheers out -

- pour; . . . . . There's no man dare Re - fuse his share, Then

- pour; . . . . . There's no man dare Re - fuse his share, Then

- pour; . . . . . There's no man dare Re - fuse his share, Then

- pour; . . . . . There's no man dare Re - fuse his share, Then

cheer 'till day be o'er . . . . . May their lives for

cheer 'till day be o'er . . . . . May their lives for

cheer 'till day be o'er . . . . . May their lives for

cheer 'till day be o'er . . . . . May their lives for

e - - ver be . . . . . *f* Hap - - py, joy - - ous, gay, and free;..

e - - ver be *f* Hap - - py, joy - - ous, gay, and free;

e - - ver be *f* Hap - - py, joy - - ous, gay, and free;

e - - ver be *f* Hap - - py, joy - - ous, gay, and free;

May no clouds their sun dis-pel, While up - - on... this

May no clouds their sun dis-pel, While up - - on this

May no clouds their sun dis-pel, While up - - on... this

May no clouds their sun dis-pel, While up - - on this

earth they dwell.

earth they dwell.

earth they dwell.

earth they dwell.

May grief... or...

May grief... or

May grief... or...

May grief... or

care, ... For... e - - ver banish'd be . . . . So may their life Be

care, ... For e - - ver banish'd be . . . . So may their life Be

care, ... For... e - - ver banish'd be . . . . So may their life Be

care, ... For e - - ver banish'd be . . . . So may their life Be

free from strife, No dan gers may they see . . . . May grief . . . or

free from strife, No dan gers may they see . . . . May grief . . . or

free from strife, No dan gers may they see . . . . May grief . . . or

free from strife, No dan gers may they see . . . . May grief . . . or

care, ... For e - - ver banish'd be . . . . So may their life Be

care, ... For e - - ver banish'd be . . . . So may their life Be

care, ... For e - - ver banish'd be . . . . So may their life Be

care, ... For e - - ver banish'd be . . . . So may their life Be

free from strife, No dan - gers may they see . . . . .

free from strife, No dan - gers may they see . . . . .

free from strife, No dan - gers may they see . . . . .

free from strife, No dan - gers may they see . . . . .

*ores:*

May their lives for e - - - ver be . . . . . Hap - - py, joy - - ous,

*cres:* May their lives for e - - - ver be Hap - - py, joy - - ous,

*cres:* May their lives for e - - - ver be Hap - - py, joy - - ous,

*cres:* May their lives for e - - - ver be Hap - - py, joy - - ous,

gay, and free, . . . May no clouds their sun dis - - pel, . . .

gay, and free, May no clouds their sun dis - - pel, . . .

gay, and free, . . . May no clouds their sun dis - - pel,

gay, and free, May no clouds their sun dis - - pel, . . .

*f* While up - - on... this... earth they dwell...

*f* While up - - on this earth they dwell...

*f* While up - - on this earth they dwell...

*f* While up - - on... this earth they dwell...

*mf* May their lives for e - - ver be .... *f* Hap - py, joy - ous, gay, and free,

*mf* May their lives for e - - ver be *f* Hap - py, joy - ous, gay, and free,

*mf* May their lives for e - - ver be *f* Hap - py, joy - ous, gay, and free,

*mf* May their lives for e - - ver be *f* Hap - py, joy - ous, gay, and free,

May no clouds their sun dis - pel, While... up - -

May no clouds their sun dis - pel, While up - -

May no clouds their sun dis - pel, While... up - -

May no clouds their sun dis - pel, While up - -



- on... this earth they dwell.  
 - on this earth they dwell.  
 - on... this earth they dwell.

Joy-ous and  
 Re-joice,  
 Re-joice,  
 Re-joice,

*Ped.*

Gay... Has been this wed-ding day... Joy-ous and  
 re-joice your wild buzzas shout loud.... Re-joice,  
 re-joice your wild buzzas shout loud.... Re-joice,  
 re-joice your wild buzzas shout loud.... Re-joice,

gay . . . . . has been this wed - ding day . . . . .

re-joyce your wild huz-zas shout loud . . . . .

re-joyce your wild huz-zas shout loud . . . . .

re-joyce your wild huz-zas shout loud . . . . .

Joy - - - - -ous and gay . . . . . has been this wed - ding

Re-joyce, re-joyce your wild huz-zas shout

Re-joyce, re-joyce your wild huz-zas shout

Re-joyce, *gva* re-joyce your wild huz-zas shout

day . . . . . Hence - forth in joy, with - out al - loy, Their

loud . . . . . Hence - forth in joy, with - out al - loy, Their

loud . . . . . Hence - forth in joy, with - out al - loy, Their

loud . . . . . Hence - forth in joy, with - out al - loy, Their

*gva*

fu - ture pass a - way . . . . Re - joice, . . . re - joice, . . . your

fu - ture pass a - way . . . . Re - joice, . . . re - joice, . . . your

fu - ture pass a - way . . . . Re - joice, . . . re - joice, . . . your

fu - ture pass a - way . . . . Re - joice, . . . re - joice, . . . your

wild buz - zas shout loud! . . . . May ev' - ry - where this

wild huz - zas shout loud! . . . . May ev' - ry - where this

wild huz - zas shout loud! . . . . May ev' - ry - where this

wild buz - zas shout loud! . . . . May ev' - ry - where this

hap - py pair, Life's bright - est joys en - shroud. Re - joice, . . . re -

hap - py pair, Life's bright - est joys en - shroud! Re - joice, . . . re -

hap - py pair, Life's bright - est joys en - shroud! Re - joice, . . . re -

hap - py pair, Life's bright - est joys en - shroud! Re - joice, . . . re -

- joice, . . . . your wild huz - zas shout loud ! . . . . May

- joice, . . . . your wild huz - zas shout loud ! . . . . May

- joice, . . . . your wild huz - zas shout loud ! . . . . May

- joice, . . . . your wild huz - zas shout loud ! . . . .

ev' - - ry - where this hap - - py pair, Life's bright - - est joys en -

ev' - - ry - where this hap - - py pair, Life's bright - - est joys en -

ev' - - ry - where this hap - - py pair, Life's bright - - est joys en -

this hap - - py pair, Life's bright - - est joys en -

- shroud! Joy - - - ous and gay . . . . has been their wed - ding

- shroud! Re - joice, re - joice your wild huz - zas shout

- shroud! Re - joice, re - joice your wild huz - zas shout

- shroud! Re - joice, re - joice your wild huz - zas shout

day . . . . . Joy - - - ous and gay . . . . . has been their wed - ding

loud . . . . . Re - jolce, re - jolce your wild buz - zas shout

loud . . . . . Re - jolce, re - jolce your wild buz - zas shout

loud . . . . . Re - jolce, re - jolce your wild buz - zas shout

day . . . . . Joy - - - ous and gay . . . . . has been their wed - ding

loud . . . . . Re - jolce, re - jolce, your wild buz - zas shout

loud . . . . . Re - jolce, re - jolce, your wild buz - zas shout

loud . . . . . Re - jolce, re - jolce, your wild buz - zas shout

*gra* . . . . .

day . . . . . Hence - forth in joy, with - - out al - - loy, Their

loud . . . . . Hence - forth in joy, with - - out al - - loy, Their

loud . . . . . Hence - forth in joy, with - - out al - - loy, Their

loud . . . . . Hence - forth in joy, with - - out al - - loy, Their

*gra* . . . . .

fu\_ture pass a - way . . . . Re - joice, . . re - joice, . . . . your  
 fu\_ture pass a - way . . . . Re - joice, . . re - joice, . . . . your  
 fu\_ture pass a - way . . . . Re - joice, . . re - joice, . . . . your  
 fu\_ture pass a - way . . . . Re - joice, . . re - joice, . . . . your

wild huz\_zas shout loud! . . . . May ev - ry-where this  
 wild huz\_zas shout loud! . . . . May ev - ry-where this  
 wild huz\_zas shout loud! . . . . May ev - ry-where this  
 wild huz\_zas shout loud! . . . . this

hap - py pair, Life's bright - est joys en - shroud! . . May *ff*  
 hap - py pair, Life's bright - est joys en - shroud! . . May *ff*  
 hap - py pair, Life's bright - est joys en - shroud! . . May *ff*  
 hap - py pair, Life's bright - est joys en - shroud! . . May *ff*

ev' - ry - where this hap - py pair, May ev' - ry - where this  
 ev' - ry - where this hap - py pair, May ev' - ry - where this  
 ev' - ry - where this hap - py pair, May ev' - ry - where this  
 ev' - ry - where this hap - py pair, May ev' - ry - where this

hap - py pair Life's bright - est .... joys en - shroud ... Life's  
 hap - py pair Life's bright - est joys en - shroud ... Life's  
 hap - py pair Life's bright - est .... joys en - shroud ... Life's  
 hap - py pair Life's bright - est joys en - shroud ... Life's

bright - est joys en - shroud !... Life's bright - est joys en -  
 bright - est joys en - shroud !... Life's bright - est joys en -  
 bright - est joys en - shroud !... Life's bright - est joys en -  
 bright - est joys en - shroud !... Life's bright - est joys en -

shroud!... May ev' - ry - where this hap - - py pair, Life's

shroud!... May ev' - ry - where this hap - - py pair, Life's

shroud!... May ev' - ry - where this hap - - py pair, Life's

shroud!... May ev' - ry - where this hap - - py pair, Life's

*cres:*  
bright - est joys en - shroud! Life's bright - est joys ... en - - -

*cres:*  
bright - est joys en - shroud! Life's bright - est joys ... en - - -

*cres:*  
bright - est joys en - shroud! Life's bright - est joys en - - -

*cres:*  
bright - est joys en - shroud! Life's bright - est joys en - - -

*fff accel:*  
- shroud... May there lives for e - - - ver

*fff accel:*  
- shroud... May there lives for e - - - ver

*fff accel:*  
- shroud... May there lives for e - - - ver

*fff accel:*  
- shroud... May there lives for e - - - ver



be . . . . . Hap - - py, joy - - - ous, gay, and

be . . . . . Hap - - py, joy - - - ous, gay, and

be . . . . . Hap - - py, joy - - - ous, gay, and

be . . . . . Hap - - py . . . . . joy - - - ous, gay, and

free, May no . . . . . clouds their sun dis - -

free, May no clouds their sun dis - -

free, May no clouds their sun dis - -

free, May no clouds their sun dis - -

- pel, . . . . . While . . . . . up - - - on . . . . .

- pel, . . . . . While . . . . . up - - - on . . . . .

- pel, . . . . . While . . . . . up - - - on . . . . .

- pel, . . . . . While . . . . . up - - - on . . . . .

... this earth . . . . . they . . . . .

this earth . . . . . they . . . . .

... this earth . . . . . they . . . . .

... this earth . . . . . they *gva* . . . . .

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef with the same key signature. The lyrics are: "... this earth . . . . . they . . . . .", "this earth . . . . . they . . . . .", "... this earth . . . . . they . . . . .", and "... this earth . . . . . they *gva* . . . . .".

... dwell . . . . .

... dwell . . . . .

... dwell . . . . .

*gva* . . . . . dwell . . . . .

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "... dwell . . . . .", "... dwell . . . . .", "... dwell . . . . .", and "*gva* . . . . . dwell . . . . .".

... . . . . .

The third system consists of four vocal staves and a piano accompaniment. The vocal parts contain only dots, indicating a rest or a very faintly visible note. The piano accompaniment continues with chords and melodic lines.







